

Complete Bagatelles, Op. 43

(“Mes Ennuis”)

No. 1

Fernando Sor
ed. Anthony Glise

Andantino

8

$\frac{4}{3}$

④

4 — 4

f —————— mp

1. 2.

III ——————

1

$\frac{4}{3}$ ②

3 ⑤

III ——————

mf mp

mf

$\frac{4}{3} 2$

1

mp

poco a

poco

decresc.

V ——————

p

No. 2

11

Allegretto

m i m p m p m p

f *mf*

m a i m p i

f *mf*

(1)

*4—4—4
3—3—3—3—3—3—3—4—4*

mp *mf*

(3) *0* *Fin.*

1 2 4 5 1 2

f *mf*

Fine *m i* *m a* *f i p* *f mf*

4 3 [1]

f mf *f mf*

Cantabile

No. 3

2

mf

mp

1.

mf

mp

2.

mf

cre - - *scen* - - *do* *f*

mp *mf*

mp

II

mf

V VII V

mf

f (5) (5) 1. mp

[2.] 0 2 1 0 1 4 4 1 1. mp

mf

4 4 1 1 IV 1 1 4 4 2 3 f de - - cresc.

1. 4 4 3 2. mp mp mf

mp mf

1. 2.

do

cre - - *scen* -

mf

p - *mp*

mf

II

Harm. - - *12*

mf - *mp* - *mf*

p - *mp*

mf

mp (5)

Blank page

(to improve page turns)

Mazurka

No. 4

Musical score for Mazurka No. 4, featuring eight staves of music. The key signature is A major (three sharps). The time signature varies between common time and 3/8. The score includes dynamic markings such as *f*, *mf*, *s*, *mp*, and *sf*. Fingerings are indicated above the notes, often using circled numbers (e.g., ①, ②, ③, ④) and fractions (e.g., 1/2, 2/3, 3/4, 4/2, 0/2). The music consists of eighth and sixteenth note patterns, with some measures featuring grace notes or slurs.

Measures 1-1000

No. 5

Andante

1 2 1—1

 $\textcircled{6} = \text{D}$

2 1—1

 $\textcircled{1}$
 $\textcircled{2}$
 mf

4—4

 $\textcircled{2}$
 mf

V

 f
 $poco$
 a
 $poco$
 $decresc.$

V

 mf
 $a\overline{3}m$
 i
 X
 $a\overline{3}m$
 $a\overline{3}m$
 $simile$
 $\textcircled{3}$
 p
 i
 m
 a

4 3
2 1

mp

a m a m

① 1 2 3 4
② 4 3 2

VII

3 4 4
2 1

1 5

1.

① 4 2 2 1 4

mf

2.

1 2 3 4
0

mf

4 1 1
2 3

0

mf

4 1
4 1

2 1 3

mp

VI

(4)

mf

[1.] [2.]

f

mf

f

f

p

f

[1.] [2.]

mf

mf

mp

mf

f

mp

mf

f

poco

a

poco

decresc.

p

Sheet music for a solo instrument, page 21, measures 1-5. The music is in common time (indicated by '8'). The key signature changes between measures. Measure 1 starts with a bass note followed by eighth-note pairs. Measures 2-4 show sixteenth-note patterns with various dynamics like *mf*, *mp*, and *poco*. Measure 5 ends with a sixteenth-note cluster.

Sheet music for a solo instrument, page 21, measures 6-10. The key signature changes again. Measure 6 begins with a bass note followed by eighth-note pairs. Measures 7-8 show sixteenth-note patterns. Measure 9 ends with a sixteenth-note cluster. Measure 10 concludes with a sixteenth-note cluster.

Sheet music for a solo instrument, page 21, measures 11-15. The key signature changes. Measure 11 begins with a bass note followed by eighth-note pairs. Measures 12-14 show sixteenth-note patterns. Measure 15 ends with a sixteenth-note cluster.

Sheet music for a solo instrument, page 21, measures 16-20. The key signature changes. Measure 16 begins with a bass note followed by eighth-note pairs. Measures 17-19 show sixteenth-note patterns. Measure 20 ends with a sixteenth-note cluster.

Sheet music for a solo instrument, page 21, measures 21-25. The key signature changes. Measure 21 begins with a bass note followed by eighth-note pairs. Measures 22-24 show sixteenth-note patterns. Measure 25 ends with a sixteenth-note cluster.

No. 6

Valse

(6) = D *mf*

cre - *scen* - *do*

i m a i m i

f

mf

f

p

VII

mf

f

mf

Fine

mf

(2)

8

mf

f

sub. mf

f

p

mf

D.C. al Fine

anthony glise edition

"Mes Ennuis"

FERNANDO SOR

Complete Bagatelles, Op. 43
for Classical Guitar

critical edition by
anthony
glise

THE WILLIS MUSIC COMPANY
CINCINNATI, OHIO 45201

INTRODUCTION

The Opus 43 Bagatelles by Fernando Sor is one of the two complete sets of 19th century bagatelles for guitar solo.¹ Subtitled "Mes Ennuis" ("My Worries" ?), these bagatelles were originally published in several known editions: Paris (ca. 1850), Frankfurt (ca. 1841), and in an arrangement by Sor's student, Napoleon Coste (n.d.).² The present edition is based primarily on the Paris edition.

It is interesting to note the Beethoven's Opus 126 Bagatelles (published ca. 1824) were intended to be performed as a unit, which he indicated on the first sketch with the annotation "Ciclus von Kleinigkeiten" ("Cycle of Little Pieces"). The Opus 126 would surely have been known to Sor, and it is possible that it was his intention to have his own bagatelles similarly performed as a cycle. This seems to be confirmed by Sor's placing the scordatura-tuned pieces (Nos. 5 & 6) together at the end, perhaps to avoid tuning and re-tuning in the middle of a performance.

All in all, the player will find these rare works to be of the highest musical and compositional nature, suitable for student as well as professional recital performances.

Anthony L. Glise
Kansas City
12 September, 1988

NOTES ON THIS EDITION

In preparing this edition from the 1850 original publication, a few words on 19th century performance practice are necessary:

It is strongly advised to observe written rests which are so prevalent in these bagatelles. In actually stopping notes, the player will find that these pieces take on a totally different character; in particular, one of a powerful, yet intimate grace which is so essential in 19th century style. Where no other articulation is given, a very legato nature should be maintained, with some amount of rubato being acceptable.³

¹The other set of 19th century Bagatelles, by Mauro Giuliani, Op. 75, is also published by Willis Music, in a critical edition by Anthony Glise.

²cf. Brian Jeffrey, *Fernando Sor, Composer and Guitarist*. (London: Tecla Edition, 1977).

³These general concepts are taken from Carl Czerny's *Erinnerungen* which documents Beethoven's own feelings about period performance styles:

Carl Czerny, *Erinnerungen aus Meinem Leben* (Wien, 1869). ed. Paul Badura-Skoda (Vienna: Universal Edition, 1965).

Fernando Sor

COMPLETE BAGATELLES, Op. 43
(“Mes Ennuis”)

Critical Edition

by

Anthony Glise

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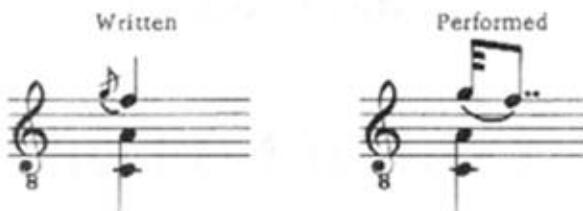
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ORNAMENTATION

Because Sor left little explanation of ornamentation, and because of the vast influence and documentation of Beethoven's opinions on the subject, the latter's method of executing ornaments seem to be the most valid to draw upon.¹

APPOGGIATURA

In both the early and late 19th century, an appoggiatura is played on the beat, as documented by C.P.E. Bach² and later by Johann Nepomuk Hummel,³ who, by the way, was a close associate of Sor. Beyond this similarity, the practice of ornamentation changed considerably by the first quarter of the 19th century, as documented by Hummel.



TRILL

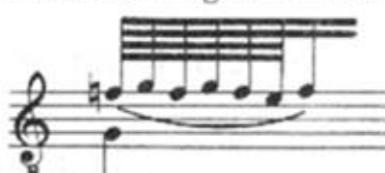
Beethoven indicated to Czerny that trills should be executed from the note above (consistent with C.P.E. Bach). However, Hummel indicates a trill should be played from the principal note. The editor prefers this approach, as it seems more correct, given the date of these bagatelles.



Trill according to Bach



Trill according to Hummel



¹The following descriptions of ornamentation are also consistent with those of Sor's friend, Dionisio Aguado.

cf. Dionisio Aguado, *New Guitar Method* (Madrid, 1845), ed. Brian Jeffrey, trans. Louise Bigwood (London: Tecla Edition, 1981).

²C.P.E. Bach, *Essay on the True Art of Playing Keyboard Instruments* (Berlin, 1759), trans. William J. Mitchell (New York: W.W. Norton, 1949).

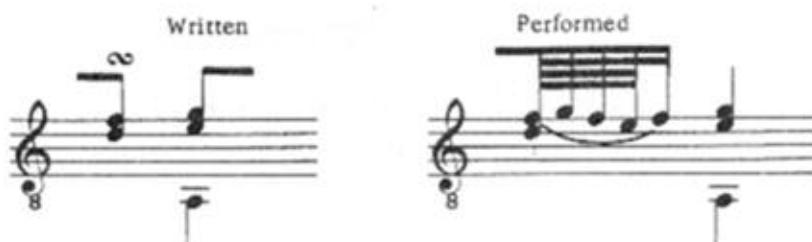
Beethoven was not only trained using Bach's *Versuch*, but Czerny writes that when Beethoven accepted him as a student, he was instructed to return the following week with a copy of Bach's book.

³Johann Nepomuk Hummel, *Ausführlich Anweisungen zum Piano-Forte-Spiele* (Vienna, 1828).

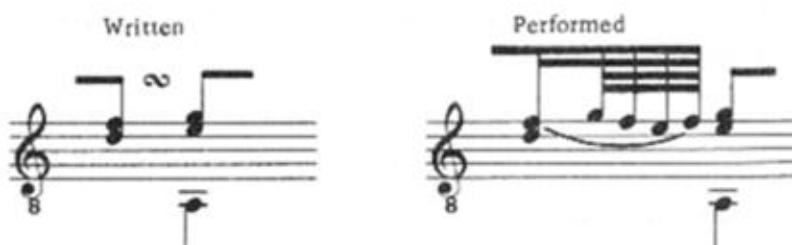
TURN

In strict 19th century practice, two forms of simple turns exist:

Accented Turn



Unaccented Turn



In the 1850 edition of these Bagatelles, all turns are written as unaccented, the execution of which the editor strongly prefers. Nonetheless, as always, the final decision is left to the player's conscience.

DYNAMICS AND FINGERING

All dynamic markings are editorial, as are most fingerings. The few left hand fingerings given in the 1850 edition are explained below. It is important to realize that Sor took full advantage of the smaller 19th century guitar. Thus, a few of his fingerings and reaches are difficult to execute on our larger modern instruments.

EDITORIAL CORRECTIONS AND COMMENTS

NO. 1

Corrections

- m. 11 (2nd ending) Quarter note in treble missing dot.
- m. 19 Quarter rest missing in treble.
- m. 28 (2nd ending) Quarter rest in treble missing.
- m. 38 Tie to G in treble missing.

NO. 2

Corrections

- m. 50 The two C's on last beat missing 16th note beam.

Comments

m. 5 et al. Given the tempo of No. 2 and the lack of any indication as to how the trill should be resolved (thus assuming no ornamental resolution), the suggested execution is given below:



This corresponds to similar period examples, such as Beethoven's Sonata No. 25, 1st movement, m. 45.

m. 5
& 21 The player should note that Sor used different slurs in these two measures. These and similar discrepancies have not been corrected, as they are presumed intentional variants in phrasing.

mm. 55

& 54 Sor's original fingering is given in these measures.

NO. 5**Corrections**

m. 2 Dot missing on half note A in bass.
m. 8 (1st ending) ♫ missing on D quarter note.
m. 9 (2nd ending) Ibid.
m. 23 First beat of treble, G missing ♯ sign.
m. 25 Tie missing from previous measure to D.
m. 35 (1st ending) First beat of treble, D missing ♪.
m. 38 A in bass missing dot.
m. 39 Ibid.
m. 44 Repeat sign missing at beginning of section.
m. 53 E in bass missing dot.
m. 64 G# missing (assumed from m. 21).
m. 68 Quarter note rests missing in bass.

Comments

m. 26 Sor's original fingering given here.
m. 27 Sor's original fingering is shown below, though it proves difficult on a modern instrument. An alternate fingering is given in context.



m. 28 Sor's original fingering is shown below. An alternate fingering is given in context.



m. 55 Sor's original fingering is shown below. It is assumed that the fingering for the G# (2) and D (3) were simply inverted.



m. 73 Assuming written notes indicate string and numbers indicate frets, the following actual pitches are produced (shown above Sor's harmonics):

A musical staff in treble clef. Above the staff, the actual pitches are listed: 8va, 7, 5, 3, 12, 12, 7, 7, 3, 7, 7, 3. Below the staff, Sor's harmonics are shown as pairs of dots connected by a horizontal line, indicating the strings and frets for each note.

Thus, given the repetition of some notes and the impossible reaches between others, the suggested execution is given below (written notes show actual pitch; fret and string numbers show how to produce that pitch):

A musical staff in treble clef. Below the staff, the suggested execution is shown with fret and string numbers: (5) VII, (2) XII, (1) XII, (3) VII, (2) VII, (4) III. Above the staff, the actual pitch is indicated as 8va.

No. 4

Corrections

- m. 16 Slur missing in treble between F \sharp and E.
- m. 17 Repeat sign missing at beginning of measure.
- m. 24 Ibid.
- m. 29 Triplet "3" indication missing.
- m. 32 G missing \natural sign.
- m. 35 E on first beat is shown incorrectly dotted.
- m. 41 Repeat sign missing at beginning of measure.
- m. 64 Repeat sign missing at end of measure.

NO. 5**Corrections**

m. 15 F missing ♯ sign.
 m. 18 Repeat sign missing at beginning of measure.
 m. 28 Eighth note beam missing between F♯ and D of beat 2.
 m. 29 Ibid. between E and E.
 m. 33 A in bass, beat 2, is missing stem.
 m. 38 Tie missing from A (treble) to A (first beat of m. 39).
 m. 46 Slur missing on beat 2 from E to C.
 m. 47 Tie missing from A in bass to A on first beat of m. 48.
 m. 57 Five-note grouping missing slur.
 m. 59 Five-note grouping missing "5" indication.
 m. 61 Five-note grouping missing slur.
 m. 70 Repeat sign missing at end of measure.

Comments

m. 16 et al. Suggested execution of the turn was previously given in the Introduction.

This corresponds to similar period examples (also cadential) such as Beethoven's Sonata No. 17, 1st movement, m. 6; Sonata No. 18, Menuetto, m. 9, etc.

mm.

25 &

27 Due to the difficult reach of the chord on beat one, the lower C# may be omitted or an A (④, VII) substituted.

NO. 6**Corrections**

m. 5 F♯ in bass missing dot.
 — A, F♯, G in middle line missing eighth note beam.
 m. 8 F♯ in bass missing.
 m. 9 Ibid.
 m. 10 Ibid.
 m. 18 A in bass missing.
 m. 24 D in bass missing tie to D on first beat of m. 26.
 m. 47 Two A's (below 2 C's in treble) are missing.
 m. 51 Triplet "3" indication missing.
 m. 62 D in bass missing dot.

Comments

mm.

14-17

& 19 Sor's original fingering is shown here.

mm.

66-69

& 71 Sor's original fingering is shown here.